

ONION, MRS. THOMAS BOND.

605. Elizabeth, daughter of John Carnan, of Baltimore Co., Md., was born Nov. 1, 1754, and died, April 11, 1834.

Companion piece of [604].

c. 1775. Bust.

Three-quarters to right. Light hair. Brown eyes. Soft rose satin bodice, lace on neck, rose bow in front. Background gray-brown. Painted in spandrels.

Unlocated.

ORRICK, CATHERINE. See Hall, Mrs. Elihu.

PACA, JOHN.

606, 72. John Paca was born in northern Baltimore (now Harford) Co., Md., in 1712, the son of Aquilla Paca. From his plantation on Bush River, he served the county as burgess and justice of the peace, 1745-1763. He died, Sept. 5, 1781. He was the father of William Paca [q.v.], signer of the Declaration of Independence, a close and lifelong friend of Charles Willson Peale.

c. 1774. Canvas, 50 × 40. Three-quarter length.

Seated, three-quarters to left, his right hand on chair arm, left holding a cane between his knees. Gray hair. Blue-gray eyes. Blue velvet suit. Chair upholstered in red. Background very dark brown.

Deposited by the Peabody Institute in the Maryland Historical Society, Balt.

PACA, WILLIAM.

Jurist and statesman. 1740-1799. (D.A.B.)

607, 34. William Paca was one of those who first fired Peale with the zest for political action, when the "Sons of Liberty" of Samuel Chase [q.v.] first crossed swords with the "Court Party" in 1764. Their friendship continued through life. It was Paca, in Philadelphia as a Congressman from Maryland, to whom Peale's mother appealed to have her son exempted from military service, the painter proudly rejecting the proposal. On Feb. 19, 1827, just a few days before his death, Peale wrote to John Paca, son of the Governor, in answer to an inquiry about his friend.

I knew your father when he was finishing his studies in the Laws. His person is strong in my remembrance. I have his image now before me. He was a handsome man, more than 6 feet high, of portly appearance. Being well educated and accustomed to the best company, he was graceful in his movements and complaisant to everyone; in short, his manners were of the first polish. In the early period, when the people's eyes first became opened to their rights, he was opposed to the Court Party, and with his coadjutors, Johnson, Chase and Barrister Carroll, made the first stand for the independence of the People, and it was a time of great triumph—voting by *viva voce*. Those who were under *hatches* were obliged to vote as directed, and the office holders, being dependent on the Proprietor, did not spare threats of prosecution against all who should dare oppose their will. But at this noble and noted stand, it was

determined that every candidate for office should be weighed in the balance, and if their talents were found deficient, however high they might hold their heads, and strong their interest, they were rejected by this *band of Patriots*. And now for the first time, men were nominated who were considered as best fitted to be elected into public office. These early steps to enlighten the people fitted them for the trials which were soon to follow in our struggles for Independence.

Early in the Revolutionary War I removed my family to the City of Philada. While your father was a member of Congress coming from the same state we often conversed on the news of those difficult times.

Peale's portrait of Paca was completed in 1772. "I have spent some time about Mr. Paca's whole length," he wrote to John Beale Bordley on Feb. 15. "If you remember, the action is resting on a pedestal on which I have introduced the bust of Tully—but I believe I will be obliged to put some other in its place. In the distance is a view of his summer house."

At Annapolis, June 6, 1788, Peale "Went to the Govr. and had brought to Mr. N. Brewer's, Mr. Paca's whole-length portrait, mended several holes, repaired the frame, cleaned and varnished it and sent it to the Stadt House" (D.). Thirty-five years later, when tracking down the picture in order to paint a replica from it, he found it out of its frame, with "many holes" in it, and asked John Paca for permission to make repairs, writing from Baltimore, Oct. 4, 1823, "I found your father's portrait, a whole-length picture, at Jeremiah Chase's Esqr's. farm, from which I have made a copy. The likeness of your father, my much-esteemed friend, is strongly imprinted on my mind, and I am desirous to leave his portrait in as good condition as I am able." It was brought to the Baltimore Museum, and there rebacked and retouched.

1772. Canvas, 87 × 57 (sight). Full length.

Dark brown hair and eyes. Green-blue coat, gray waistcoat, black breeches. Background at left, marble pediment and bust of Cicero. Foliage at center, at right landscape with domed summer house, sky with clouds, yellowish pink at horizon.

Deposited by the Peabody Institute in the Maryland Historical Society, Balt.

608. Peale painted a small replica from his full length of Paca as part of his bargain with the Corporation of Annapolis, exchanging likenesses of six state governors for the large old portrait of Lord Baltimore which he had admired as a youth. He wrote to Titian R. Peale, Oct. 4, 1823, that it was "just finished." Later, he offered to make another for the Governor's son, John Paca, but there is no evidence that this was done.

1823. Canvas, 29 × 24. Bust.

Replica of [607, 34]. Brown hair. Blue eyes. Dark coat and waistcoat. Solid dark red background.

The State of Maryland, State House, Annapolis.

PAGE, ELIZABETH. See Harrison, Mrs. Benjamin, of "Brandon."

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